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MUSEUM OF FINE ARTS BULLETIN

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Notes.

Albert M. Lythgoe, Curator of the Department of Egyptian Art, returned from Egypt on the 16th of October. Mr. Lythgoe will remain at the Museum during the month of November to superintend the receipt of objects newly acquired by the Museum in his Department. These form the subject of a special notice on another page.

The attention of visitors is called to the collection of Chinese and Japanese domestic and sacrificial utensils of pewter inlaid with copper and brass which has just been acquired by the Museum and installed in the Metal Room. In these objects a type of art reveals itself hitherto almost unknown to Occidental collectors, and it is hoped that they may be the nucleus of a new branch of the Museum's collections of Oriental Art.

The School of the Museum reopened on October 7. The number of pupils enrolled is 212, including 68 in the Department of Design, under the direction of C. Howard Walker. The classes in this Department are held in Huntington Chambers, No. 30 Huntington Avenue.

A cast of the equestrian statue of the Condottiere Gattamelata at Padua, by Donatello, has been given the Museum by Francis Bartlett. Want of space will prevent the exhibition of both this cast and that of the similar statue of Bartolommeo Colleoni, received some months since from the same donor. The Museum is fortunate in possessing, through Mr. Bartlett's generosity, casts of the two most famous equestrian statues in Italy and perhaps in the world.

During the present season 1,077 tickets have been issued to instructors and teachers in schools and colleges. Free admission has also been granted to 5,273 students, of whom 531 are from the neighboring universities, and 4,489 from public schools.

Plaster Casts on Sale at the Museum.

A revised list of objects belonging to the Museum, of which plaster casts are now on sale, is in press and will be sent on application. The list has been increased by a number of moulds for terra cotta figurines from Lower Italy and Asia Minor, with several of the marbles lately acquired by the Department of Classical Art, and a few casts from originals in other museums.

Isaac Orr Guild.

Since the reopening of the school the pupils have been saddened by the sudden death of Mr. Isaac Orr Guild, which took place at the Museum, on October 7, in the seventy-third year of his age. Mr. Guild was born in Francestown, N. H., June 19, 1831, removing during boyhood to Lowell. From 1855 to 1887 he was in the marble business at Lynn; and later for a few years with the Tiffany Glass Company. Mr. Guild began his association with the school in 1890, and from that time engaged in the sale of art materials to the students, a portion of the basement corridor having been assigned to his use as an office. His character

and his kindness endeared him to all, and he will always be held in affectionate remembrance by many students.

The Ceramic Room.

During the past summer the European ceramics in the Ceramic Room have been entirely rearranged under the direction of Mr. Samuel B. Dean. The growth of this collection during recent years, through bequests, gifts, and loans, has been such that all the cases had become overcrowded, and it was no longer possible to make either a systematic or an effective display in them. Consequently the work of rearrangement necessarily began with thinning out the objects. About three hundred and forty specimens belonging to the Museum were retired from exhibition, some permanently, others to await more spacious quarters in the new building, and many loans had to be returned for lack of adequate accommodation. As a result, the collection now exhibited is much smaller than it was, but it has gained proportionately in effectiveness. The products of the various potteries are now properly classified in different cases, and only the choicest specimens of each are shown. A careful inspection of these cases as they now appear will repay even those visitors who are already familiar with the contents of the room. The collection of Wedgwood, in which the Museum is especially strong, occupies seven cases (Nos. 7, 8, 9, 14, 15, 16, 19), Italian majolica six (Nos. 2, 3, 4, 10, 11, 12), old Delft two (Nos. 5, 6), Hispano-Moresque one (No. 1), and so on. One of the most attractive features of the new arrangement is the collection of eighteenth century figures and groups, of various European fabrics, many of the specimens in which are very highly prized by collectors and connoisseurs. These are shown in three floor-cases near the door to the Textile Gallery.

Print Rooms.

Exhibition of Recent Accessions.

The exhibition in the Print Rooms consists of a selection from the new accessions to the department. The general arrangement of the prints is as follows:

First Print Room: Americana. Old European Prints. Blake's Illustrations of the Book of Job.

Second Print Room: Prints by Charles Jacques, Jean Pierre Norblin and other masters, mostly French: Color prints.

Third Print Room: Modern Dutch Etchings. Modern American and European Work. Illustrations in the German weekly "Jugend."

On the left, as the visitor enters the First Print Room, are the Americana—portraits almost exclusively, and welcome additions all. Special attention should be called to the mezzotint portraits by Peter Pelham. Those of Benjamin Colman (Case 27) and Thomas Prince (Case 28) are the rare original impressions. Below the last-named portrait hangs an interesting early example of lithography in Boston, the portrait of Ward N. Boylston, a benefactor of Harvard. Two good examples of David Edwin's work will be